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1937

UNIVERSITY OF ILLINOIS

COLLEGE
OF FINE AND
APPLIED ARTS

UNIVERSITY OF ILLINOIS
BULLETIN



The Building for Architecture and Kindred Subjects



The Ricker
Library of
Architecture
and Allied
Arts

University of Illinois Bulletin

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THE UNIVERSITY OF ILLINOIS

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Training in the Fine Arts was provided in the original plans for the University of Illinois, and courses of instruction in Art and Architecture were offered early in the history of the institution. Courses in Music also were introduced early, and the School of Music was organized in 1897. Training in Landscape Architecture has been offered for the past quarter-century. Thus there grew at the University strong departments offering instruction in each of the major Fine Arts.

For a number of years it was felt that these Fine Arts interests on the campus should be brought into closer relationship, but not until the completion of the Building for Architecture and Kindred Subjects in 1928 was such a relationship made possible. In 1931 the College of Fine and Applied Arts was constituted by a grouping of the Departments of Art, Architecture, and Landscape Architecture and the School of Music.

Buildings and Equipment

The College is splendidly equipped: the Smith Memorial Hall, housing the School of Music, with its Recital Hall, sound-proof practice studios, and complete instrumental equipment; and the Architecture Building, housing the Departments of Art and Architecture, with its Hall of Casts, galleries, studios, drafting rooms, and the famous Ricker Library—these form portions of a physical plant for teaching the Fine Arts which is not excelled in America. The Department of Landscape Architecture is amply housed in the New Agriculture Building. The administrative offices of the College are in the Architecture Building.

Curricula

With a faculty of nearly seventy men and women, many of them nationally known in their respective fields, who devote their entire time to the teaching of the arts, excellent instructional facilities are assured. Professional training, leading to appropriate degrees, is offered in the following curricula:

Department of Art

- (a) Curriculum in Art—Painting Option
- (b) Curriculum in Art—Art Education Option
- (c) Curriculum in Art—Industrial Design Option
- (d) Curriculum in Art—Commercial Design Option

Department of Architecture

- (a) Curriculum in Architecture—General Option
- (b) Curriculum in Architecture—Construction Option
(Architectural Engineering)

Department of Landscape Architecture

- (a) Curriculum in Landscape Architecture—General Option
- (b) Curriculum in Landscape Architecture—City Planning Option

School of Music

- (a) Curriculum in Music—Instrumental Major
- (b) Curriculum in Music—Vocal Major
- (c) Curriculum in Music—Theory Major
- (d) Curriculum in Music Education

High School Preparation

Students are admitted by certificate from accredited secondary schools. Fifteen units* of acceptable high-school work are required, including the following:

(A) Two majors* and two minors,* or three majors from the following fields: English, Language, Mathematics, Science, Social Studies. One of the majors must be English.

(B) A total of at least ten units from the fields named in paragraph A, including a major or a minor in at least three different fields.

(C) Five units from any of the high-school subjects which are accepted by an accredited school toward its diploma and which meet the standards for accrediting as defined by the University of Illinois. (Fractional credits of less than one-half unit will not be accepted.)

(D) All subjects prescribed by the department in which the applicant desires to study, as follows:

Department of Architecture.—English, 3 units; Algebra, $1\frac{1}{2}$ units; Plane Geometry, 1 unit. (A student may enter with a deficiency in Advanced Algebra, provided that he meets all other entrance requirements, but his deficiency must be removed during his first year of residence.)

Department of Art.—English, 3 units; Languages (Latin, Greek, French or German, Italian, or Spanish), 2 units (both in the same language).

Department of Landscape Architecture.—English, 3 units; Algebra, 1 unit; Plane Geometry, 1 unit.

School of Music.—English, 3 units; Languages (Latin, Greek,

*Unit.—A unit course of study in the secondary school is a course extending through the school year and requiring not less than the equivalent of 120 sixty-minute hours of classroom work.

Major.—A major consists of three unit courses in one field.

Minor.—A minor consists of two unit courses in one field.

French or German, Italian, or Spanish), 2 units (both in the same language) ; Applied Music—(Each applicant must satisfy the Director of the School of Music, by an examination, that he has sufficient knowledge of music to enter the undergraduate courses in applied music; no entrance credit is allowed for this examination).

In addition to these minimum requirements, it is advisable that all students entering the College of Fine and Applied Arts should have a good foundation in the social sciences, including history, civics, and economics. Students in the *graphic arts* should begin freehand drawing as early as possible, and students of *music* must prepare themselves for the entrance examination in applied music. Physics and chemistry are essential to the equipment of the architect, and botany to the training of the landscape architect.

Kate Neal Kinley Memorial Fellowship

A fellowship was established in 1931 to promote advanced study in the Fine Arts, in memory of Kate Neal Kinley, the wife of a former president of the University of Illinois, and in recognition of her influence in promoting these and similar interests. This fellowship enables a graduate of the University, or of some similar institution of equal educational standing, to pursue advanced study for one year in his or her line of work at home or abroad. This fellowship is open to students whose principal or major studies are in music or in the other Fine Arts, except architectural construction, city planning, and landscape architecture. The award is made annually under the direction of the College of Fine and Applied Arts.

Cost of Attending the University of Illinois

The question of the cost involved in attending the University of Illinois is one often asked by the prospective student. In the accompanying table are given estimates of the probable expense involved in attending the University for one year. These estimates apply to residents of Illinois. If the student is a resident of another state, the tuition amounts to \$125 per year. For beginning students there should be added the matriculation fee of \$10, payable when the student is admitted to the University.

Many students earn a part of their expenses through part-time employment, some working for their board or room or both, and some earning money with which to pay other expenses. It is seldom advisable, however, for a student to attempt to earn more than half of his expenses while attending the University.

Estimated annual expenses for undergraduate students, exclusive

of clothing, railroad fare, and laboratory fees, are tabulated below. This estimate includes only minimum essentials.

	<i>Minimum Budget</i>	<i>Moderate Budget</i>
Books.....	\$20.00	\$40.00
Matriculation fee (new students only).....	10.00	10.00
Incidental fee (residents of Illinois)..... (non-residents pay \$125.00)	70.00	70.00
Room.....	75.00	120.00
Board.....	225.00	270.00
Hospital Association (optional but advised).....	6.00	6.00
Laundry (mailed home).....	9.00	9.00
Miscellaneous.....	20.00	100.00
<i>Total</i>	<u>\$435.00</u>	<u>\$625.00</u>

Note.—Each student must make a deposit of \$5.00. An additional deposit of \$10.00 (\$15.00 in all) will be required of students withdrawing military equipment. In addition to the expenses listed in the preceding table, students in the College of Fine and Applied Arts pay laboratory or special fees as follows:

Art.—Fees are charged in certain courses in which the student receives materials or special services furnished by the University. These fees are based on a charge of \$1.25 per credit hour, and the average amount of such fees during the four years is \$45.00, or about \$11.25 a year.

Architecture.—Only two courses carry fees of \$1.00 each.

Landscape Architecture.—Fees ranging from \$0.50 to \$2.00 are charged for materials used in certain courses. These amount to \$21.00 during the four years, averaging \$5.25 a year.

Music.—In Music the student uses instrumental equipment furnished by the University, and fees are charged as follows:

(a) In addition to the general tuition fee shown in the table, students taking courses listed under Applied Music pay special fees as follows: (1) Students enrolled in the curricula in Music pay a flat fee of \$25 per semester for one or more of these courses. (2) Students enrolled in other curricula of the University pay \$25 per semester for each two hours of credit for which they register in these courses.

(b) The semester fees for one hour of practice a day are listed below, the same rate applying to additional hours:

Upright piano.....	\$3.00
Grand piano.....	\$4.00
Organs.....	\$10.00-15.00

THE DEPARTMENT OF ART



THE PLACE OF ART in American life and its contributions to human welfare and happiness are now well understood. Educators are advocating that opportunities for training in art and in the appreciation of art should be extended to every individual. Manufacturers are learning that ugliness is an economic waste and that true beauty never depreciates. A prominent industrialist has said, "The great hope of industry lies in its union with art." It is to the arts that we must look in the future for the solution of one of the most important questions of all time—the profitable use of leisure.

Many people who see this need for art education and are anxious to obtain it are needlessly held back by the belief that an education in art is very expensive. At the University of Illinois this fortunately is not true, for here the average student in art is required to spend little if any more for his educational requirements than the average student in other departments of the University.

THE FACULTY IN ART

EDWARD JOHN LAKE, B.S., *Professor of Design and Head of the Department of Art*

CHARLES EARL BRADBURY, M.F.A., *Associate Professor of Art*

LA FORCE BAILEY, M.S., B.P., *Associate Professor of Art*

CECIL VINCENT DONOVAN, B.P., M.F.A., *Associate Professor of Art*

EGBERT ERNEST NEARPASS, B.P., *Assistant Professor of Art*

ALFRED NICHOLSON, A.M., *Assistant Professor of Art*

A. MARIE ANDERSON, A.M., *Associate in Art*

JOHN WILLIAM KENNEDY, A.B., *Associate in Art*

LOUISE MARIE WOODROOFE, B.P., *Associate in Art*

JAMES DENTON HOGAN, A.B., *Associate in Art*

ROBERT C. SMITH, Ph.D., *Associate in Art*

JOHN WALLACE RAUSHENBERGER, B.F.A., *Instructor in Art*

MARCELLINE GOUGLER, B.S., *Assistant in Art*

The Curriculum in Art is so organized as to enable the student to attain a proficiency in art and at the same time secure a basic liberal education. In this respect the training differs from that of the specialized private art school in which the student devotes his time almost exclusively to the study of art. The first two years of the curriculum are basic and cultural, and at the beginning of the third year the student chooses his field of specialization in one of the following options: Painting, Art Education, Industrial Design, Commercial Design.

The *Option in Painting* forms a preparation for the following fields of applied art, as well as for other related fields: landscape painting, portraiture, illustration, mural decoration.

The *Option in Art Education* offers a carefully balanced specialization in teaching methods, materials, and processes and conforms to the regulations set down by the office of the State Superintendent of Public Instruction. This option, while particularly designed for those students who are primarily interested in the teaching of art, affords preparation for the fields of art supervision and applied design.

The *Option in Industrial Design* has as its purpose the training of designers for the machine industries. There is a well-defined demand for artists who can apply aesthetic principles to the design of articles produced by machines. This option aims to give the student a firm grasp of the principles of design, to develop in him speed and resourcefulness in expression, and to train him to adapt his knowledge and creative abilities to the conditions under which the designer must work in industry.

The *Option in Commercial Design* trains artists in the application of aesthetic principles in the fields of advertising, printing, merchandising, and salesmanship. In addition to the required professional studies, ample opportunity for electives is provided.

Although the main function of the Department of Art is to train those who choose art as their vocation, yet the members of the staff are equally interested in those students whose aim may be avocational rather than professional—those who recognize the cultural advantages to be derived from the study of the history of art and applied artistic endeavor. All students, whatever their objective, have the advantages of personal criticism and guidance from instructors of recognized standing.

Equipment

The physical facilities at the University of Illinois are excelled by few American art schools. The Department of Art is housed in a series of well-equipped and ideally lighted studios and modeling rooms. There are well-selected collections of models, casts, bronzes,

paintings, etchings, and prints, and adequate collections of lantern slides and photographs of famous works of arts. The Hall of Casts, well stocked with plaster replicas of many of the great works of sculptural art, makes an excellent place for sketching. Professional models with special training are employed as subjects for the classes in drawing and painting from life. Art students share in the use of the Ricker Library, which is splendidly equipped in the field of art as well as in architecture.

Extracurricular Work

There are many opportunities for art work outside the regular curricula. Various national and campus organizations sponsor contests and exhibits. In the national competitions of the past, high awards have frequently been won by students of the University of Illinois. The best of the student art work is also included in the traveling exhibit of the College Art Association. The two principal student organizations for artists on the campus are the Illustrators' Club and the Sketch Club. Students at all times take an active interest in poster contests, summer sketching, and the designing of stage settings for campus plays.

Collections

The University owns a considerable number of works by eminent artists, which are on display in the art gallery, the corridors, and the classrooms, forming a splendid environment for the student artist. Noteworthy are the Gregory Collection of sculptural casts, displayed in the Hall of Casts, the Lorado Taft Collection of Casts, recently acquired but not as yet in final quarters, and the varied collections in the museums in Lincoln Hall. In addition to these University-owned works a constantly changing series of art exhibitions is shown in the East Gallery. These, selected with a view to their educational and artistic value, are available at all times for study.

Special Lectures

The Lorado Taft Lectureship Fund, given in honor of the famous sculptor and graduate of the University, makes possible each year an inspiring series of lectures on art which are open to the student-body and the general public. Besides these there are numerous lectures sponsored by the College which are also open to the public.

Curriculum in Art

*The work of the first two years is common to all the
Options of the Curriculum in Art*

FIRST YEAR

FIRST SEMESTER	Hours	SECOND SEMESTER	Hours
Art 25—Art Form.....	5	Art 26—Art Form.....	5
Arch. 71—Elements of Architecture	3	Arch. 72—Elements of Architecture	3
Rhet. 1—Rhetoric and Composition	3	Rhet. 2—Rhetoric and Composition	3
Language.....	4	Language.....	4
Physical Education.....	$\frac{1}{2}$ -1	Physical Education.....	$\frac{1}{2}$ -1
Military Drill and Theory.....	1	Military Drill and Theory.....	1
Hygiene.....	2		
<i>Total</i>	18-18½	<i>Total</i>	16-16½

SECOND YEAR

Art 11—History of Fine Arts.....	2	Art 12—History of Fine Arts.....	2
Art 27—Life Drawing.....	5	Art 28—Life Drawing.....	5
Art 32a—Elements of Composition	2	Art 32b—Elements of Composition	2
Art 41a—Still Life.....	2	Art 41b—Still Life.....	2
Physical Education.....	$\frac{1}{2}$ -1	Physical Education.....	$\frac{1}{2}$ -1
Military Drill and Theory.....	1	Military Drill and Theory.....	1
Elective.....	4	Elective.....	4
<i>Total</i>	16-16½	<i>Total</i>	16-16½

Option in Painting

Leading to the Degree of Bachelor of Fine Arts in Painting

(For first and second years see Curriculum in Art)

THIRD YEAR

FIRST SEMESTER	Hours	SECOND SEMESTER	Hours
Art 13a—History of Ancient Art..	2	Art 14a—History of Medieval Art..	2
Art 29—Life Drawing and Portrait	5	Art 30—Life Drawing and Portrait	5
Art 33a—Intermed. Composition..	3	Art 33b—Intermed. Composition..	3
Art Elective.....	2 or 3	Art Elective.....	2 or 3
English or American Literature...	3	English or American Literature...	3
<i>Total</i>	15-16	<i>Total</i>	15-16

FOURTH YEAR

Art 15a—Hist. of Renaissance Art	2	Art 16a—History of Modern Art...	2
Art 47—Life Painting.....	5	Art 48—Life Painting.....	5
Art 34a—Advanced Composition..	3	Art 34b—Advanced Composition..	3
Art Elective.....	2 or 3	Art Elective.....	2 or 3
Elective.....	3 or 4	Elective.....	3 or 4
<i>Total</i>	15-17	<i>Total</i>	15-17

Option in Art Education

Leading to the Degree of Bachelor of Fine Arts in Art Education

(For first and second years see Curriculum in Art)

THIRD YEAR

FIRST SEMESTER		Hours	SECOND SEMESTER		Hours
Art 17a—Art Appreciation.....	3		Art 18a—Art Appreciation.....	3	
Art 10a—Course for Teachers.....	3		Art 10b—Course for Teachers.....	3	
Art 33a—Intermed. Composition..	3		Art 33b—Intermed. Composition..	3	
Psych. 1—Introd. to Psychology..	4		Art 9—Applied Art Methods.....	3	
Elective ¹	3		Ed. 25—Educational Psychology..	3	
			Elective ¹	3	
<i>Total</i>		16	<i>Total</i>		18

FOURTH YEAR

Ed. 10—Technic of Teaching.....	3		Ed. 6—Prin. of Secondary Education	3	
Ed. Prac. 9—Drawing, Art.....	5		Ed. Prac. 9—Drawing, Art.....	5	
Elective ¹	6-7		Elective ¹	6-7	
<i>Total</i>		14-15	<i>Total</i>		14-15

Option in Commercial Design

Leading to the Degree of Bachelor of Fine Arts in Commercial Design

(For first and second years see Curriculum in Art)

THIRD YEAR

FIRST SEMESTER		Hours	SECOND SEMESTER		Hours
Art 29a—Figure Drawing.....	3		Art 30a—Figure Drawing.....	3	
Art 61—Patterns and Lettering... 3			Art 62—Patterns and Lettering... 3		
Art 65—Commercial Design..... 3			Art 66—Commercial Design..... 3		
Journ. 33—Newspaper Adv. Layout 3			Journ. 34—Newspaper Adv. Layout 3		
Elective.....	4		Elective.....	4	
<i>Total</i>		16	<i>Total</i>		16

FOURTH YEAR

Art 19a—Hist. of Art in Industry.. 2			Art 19b—Hist. of Art in Industry.. 2		
Art 67—Advanced Commercial Design..... 5			Art 68—Advanced Commercial Design..... 5		
B.O.O. 10—Newspaper Advertising 3			B.O.O. 18—Advertising Campaigns 3		
Elective.....	5-6		Elective.....	5-6	
<i>Total</i>		15-16	<i>Total</i>		15-16

¹A minimum of 16 hours for a second teaching subject is required.

Option in Industrial Design

Leading to the Degree of Bachelor of Fine Arts in Industrial Design

(For first and second years see Curriculum in Art)

THIRD YEAR

FIRST SEMESTER	Hours	SECOND SEMESTER	Hours
Art 61—Patterns and Lettering...	3	Art 62—Patterns and Lettering...	3
Art 71—Materials and Techniques	3	Art 72—Materials and Techniques	3
Art 75—Industrial Design.....	3	Art 76—Industrial Design.....	3
Art 51a—Advanced Modeling....	2	Art 51b—Advanced Modeling....	2
Elective.....	5	Elective.....	5
<i>Total</i>	16	<i>Total</i>	16

FOURTH YEAR

Art 19a—Hist. of Art in Industry..	2	Art 19b—Hist. of Art in Industry..	2
Art 77—Advanced Industrial Design.....	5	Art 78—Advanced Industrial Design.....	5
B.O.O. 2—Marketing.....	3	B.O.O. 8—Advertising.....	3
Econ. 2—Elements of Economics..	3	Elective.....	5-6
Elective.....	2-3		
<i>Total</i>	15-16	<i>Total</i>	15-16

Courses in Art

Note—Semesters are designated by Roman numerals: I, for the first semester; II, for the second semester. Credit in semester hours is indicated by Arabic numerals in parentheses.

Courses for Undergraduates

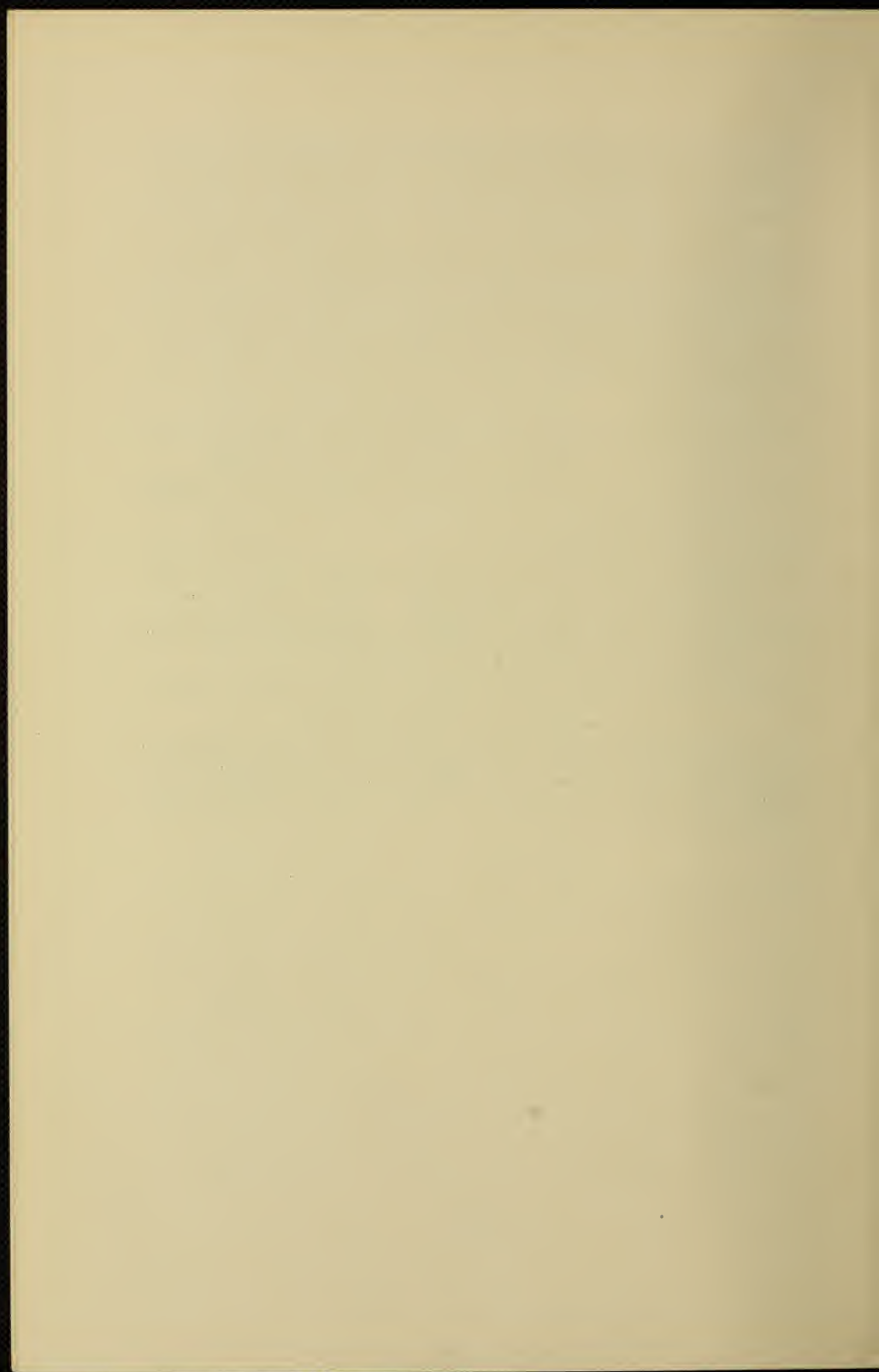
- 1a-1b. DESIGN.—(For home economics students). Composition in line, form, monochrome, and color. I and II, (2). Miss ANDERSON, Miss GOUGLER.
- 2a-2b. WATER COLOR.—Still-life and outdoor sketching. I and II, (2). *Prerequisite*: Art 26. Assistant Professors NEARPASS and DONOVAN.
- 3a-3b. WATER COLOR (CONTINUED).—I and II, (2). *Prerequisite*: Art 2b. Assistant Professor NEARPASS.
- 4a-4b. INTERIOR DESIGN.—Design in home furnishings; floor plans; interior elevations in color. I and II, (2). *Prerequisite*: Art 32a, or 1b concurrently. Miss ANDERSON.
9. APPLIED ART METHODS.—Designs, methods, and materials for applied art courses in grade and high schools; development of project outlines. II, (3). *Prerequisite*: Art 32b or junior standing. Miss ANDERSON.
- 10a-10b. COURSE FOR TEACHERS.—Public school art for the first eight grades and high school; organization, equipment, and administrative duties of the supervisor. Continuous through I and II, (3). *Prerequisite*: Art 32a or junior standing. Miss ANDERSON.
11. HISTORY OF FINE ARTS.—Periods and styles of architecture, sculpture, and painting previous to the Italian Renaissance. I, (2). *Prerequisite*: Sophomore standing. Professor LAKE.
12. HISTORY OF FINE ARTS (CONTINUED).—Periods and styles of architecture, sculpture, and painting of the Italian Renaissance and to the present. II, (2). *Prerequisite*: Sophomore standing. Professor LAKE.

- 13a. HISTORY OF ANCIENT ART.—The important monuments of ancient art from the early Egyptian to the Hellenistic and Roman periods. I, (2). *Prerequisite:* Junior standing. Assistant Professor NICHOLSON, Mr. SMITH.
- 14a. HISTORY OF MEDIEVAL ART.—Survey of painting, sculpture, and mosaic, from Early Christian times to the fourteenth century. II, (2). *Prerequisite:* Junior standing. Assistant Professor NICHOLSON, Mr. SMITH.
- 15a. HISTORY OF RENAISSANCE ART.—Important works of Italian painting and sculpture from the thirteenth to seventeenth centuries. I, (2). *Prerequisite:* Junior standing. Assistant Professor NICHOLSON, Mr. SMITH.
- 16a. HISTORY OF MODERN PAINTING.—The more important European painters from Rembrandt to the twentieth century. II, (2). *Prerequisite:* Junior standing. Assistant Professor NICHOLSON, Mr. SMITH.
- 17a-18a. ART APPRECIATION.—Continuous through I and II, (3). *Prerequisite:* Junior standing. Not open to students expecting a degree in painting. Assistant Professor NICHOLSON, Mr. SMITH.
- 19a-19b. HISTORY OF ART IN INDUSTRY.—Early handcraft and handcraft economy; industrial revolution; man and the machine; social aspects of machine era. Continuous through I and II, (2). *Prerequisite:* Junior standing. Professor NEWCOMB.
- 21a-21b. FREEHAND DRAWING.—Primarily for students in architecture and landscape architecture. Simple groups of block forms, still-life, and casts in pencil and charcoal. I and II, (2). Mr. HOGAN, Mr. RAUSHENBERGER.
- 22a-22b. FREEHAND DRAWING (CONTINUED).—Primarily for students in architecture and landscape architecture. Charcoal drawing from the cast; water color. I and II, (2). *Prerequisite:* Art 21b. Mr. KENNEDY.
- 23a-23b. FREEHAND DRAWING (CONTINUED).—Primarily for students in architecture and landscape architecture. Arrangement of form and color; rhythm and sequence; harmony and contrast. Charcoal, pen, pencil, and water color drawing from the cast and still-life. Outdoor sketching. I and II, (2). *Prerequisite:* Art 22b. Miss WOODROOFE.
- 24a-24b. FREEHAND DRAWING (CONTINUED).—Primarily for students in architecture. Figure drawing from the cast and from life. I and II, (2). *Prerequisite:* Art 23b. Associate Professor BAILEY.
- 25-26. ART FORM.—Principles of construction from masks, heads, still-life; study of anatomy; clay modeling, perspective and lettering; skeleton and muscular structure of human figure. I and II, (5). Assistant Professor DONOVAN, Mr. RAUSHENBERGER, Mr. KENNEDY, Mr. HOGAN.
- 27-28. LIFE DRAWING.—Construction of the figure in charcoal and study of head from living model. I and II, (5). *Prerequisite:* Art 26. Associate Professor BAILEY, Mr. HOGAN, Miss WOODROOFE.
- 29-30. LIFE DRAWING AND PORTRAIT.—Study in charcoal from the figure; quick action poses and technique of sketch in various media. I and II, (5). *Prerequisite:* Art 28. Associate Professor BRADBURY, Mr. HOGAN.
- 29a-30a. FIGURE DRAWING AND SKETCH.—I and II, (3). *Prerequisite:* Art 28. Associate Professor BRADBURY.
- 32a-32b. ELEMENTS OF COMPOSITION.—Principles of pictorial composition in line and tone. I and II, (2). *Prerequisite:* Sophomore standing in art. Assistant Professor NEARPASS.
- 33a-33b. INTERMEDIATE COMPOSITION.—I and II, (3). *Prerequisite:* Art 32b. Miss WOODROOFE.
- 34a-34b. ADVANCED COMPOSITION.—I and II, (3). *Prerequisite:* Art 33b. Associate Professor BRADBURY.
- 36a-36b. COMMERCIAL ART (CONTINUED).—I and II, (2). *Prerequisite:* Art 35b. Associate Professor DONOVAN.
- 37a-37b. ILLUSTRATION.—I and II, (2). *Prerequisite:* Art 32b. Associate Professor BRADBURY.

- 41a-41b. STILL-LIFE.—Painting from arranged groups. I and II, (2). *Prerequisite*: Art 26. Associate Professor DONOVAN, Mr. KENNEDY.
- 42a-42b. LANDSCAPE.—Landscape painting in oil. I and II, (2). *Prerequisite*: Art 41b. Associate Professor DONOVAN.
- 43a-43b. LANDSCAPE (CONTINUED).—I and II, (2). *Prerequisite*: Art 42b. Associate Professor DONOVAN.
- 47-48. LIFE PAINTING.—Painting full length from living model. I and II, (5). *Prerequisite*: Art 30. Associate Professor BRADBURY.
50. MODELING.—Sculptural art; anatomical and ornamental forms; plaster molds and models. I and II, (2). *Prerequisite*: Art 25, or equivalent. Professor LAKE, Associate Professor BAILEY.
- 51a-51b. MODELING (CONTINUED).—I and II, (2). *Prerequisite*: Art 50, or equivalent. Professor LAKE.
- 52a-52b. MODELING (CONTINUED).—I and II, (2). *Prerequisite*: Art 51b. Professor LAKE.
- 61-62. PATTERNS AND LETTERS.—Basic principles. Modern application in all fields of industrial design. Continuous through I and II, (3). *Prerequisite*: Junior standing in art. Associate Professor DONOVAN.
- 65-66. COMMERCIAL DESIGN.—Methods of drawing and painting for commercial purposes. I and II, (3). *Prerequisite*: Art 28 and Arch. 72. Associate Professor DONOVAN.
- 67-68. ADVANCED COMMERCIAL DESIGN.—I and II, (5). *Prerequisite*: Art 66. Associate Professor DONOVAN.
- 71-72. MATERIALS AND TECHNIQUES.—Origin, manufacture, and use of basic materials employed in industrial design. Continuous through I and II, (3). *Prerequisite*: Junior standing in art.
- 75-76. INDUSTRIAL DESIGN.—Study and design of the functional, economic, and mechanical aspects of simple industrial objects. I and II, (3). *Prerequisite*: Arch. 72 and Art 28.
- 77-78. ADVANCED INDUSTRIAL DESIGN.—I and II, (5). *Prerequisite*: Art 76.

Courses Offered in the Summer Session

Some of the courses listed above are offered in the Summer Session (a term of eight weeks, beginning about the middle of June). Information concerning such courses is given in the *Announcement of the Summer Session*, which is issued early in the spring of each year. A copy of the *Announcement* will be sent on request.



THE DEPARTMENT OF ARCHITECTURE

ARCHITECTURE is one of the world's oldest professions. Ever since men began to build shelters, the builder—or architect—has been needed, and down through the ages his work has been an important factor in civilization. His place in society is assured, because buildings will always be needed. As in other professions, although a period of economic depression may mean slackened work, in times of prosperity architects with adequate training assume a commanding position in society.

The business of the architect is to conceive, design, and superintend the construction of buildings of any character, from the smallest to the largest, including homes, churches, schools, hospitals, hotels, factories, office buildings, etc. While architecture is in a sense a Fine Art, the architect must understand not only the principles of design but also the procedure of construction. He must be conversant with the physical characteristics of materials used in construction and be able to manage business affairs for his client. He must have a working knowledge of the equipment and appliances for lighting, plumbing, heating, and ventilating, and the many other mechanical contrivances which go into modern buildings. His training therefore should be partly artistic, partly scientific, partly commercial.

Recognizing the importance of architecture in human life, the University of Illinois early established courses of instruction for students who desired this kind of training. With one exception this is the oldest school of architecture in the United States.

THE FACULTY IN ARCHITECTURE

LORING HARVEY PROVINE, B.S., A.E., A.I.A., *Professor of Architectural Engineering and Head of the Department of Architecture*

REXFORD NEWCOMB, A.M., M.Arch., A.I.A., *Professor of the History of Architecture*

ARTHUR FRANCIS DEAM, B.Arch., F.A.A.R., *Professor of Architecture*

CYRUS EDMUND PALMER, M.S., *Professor of Architectural Engineering*

NEWLIN DOLBEY MORGAN, M.S., C.E., *Professor of Architectural Engineering*

THOMAS EDWARD O'DONNELL, M.Arch., A.I.A., *Associate Professor of Architecture*

FRANK MILLS LESCHER, B.S., *Associate Professor of Architecture*

JAMES GROTE VAN DERPOOL, B.Arch., *Associate Professor of the History of Architecture*

OLAF S. FJELDE, A.M., *Assistant Professor of Architecture*

ELMER I. LOVE, M.S., *Assistant Professor of Architecture*

WILLIAM HUNT SCHEICK, M.S., *Assistant Professor of Architecture*

GRANVILLE SPEAR KEITH, M.S., *Associate in Architecture*

JOHN ELMO SWEET, M.S., *Associate in Architecture*

JAMES ELLIOTT BRANCH, M.S., *Instructor in Architecture*

EDMUND FRANCIS TOTH, M.S., *Instructor in Architecture*

MARVIN ROBERT DOBBERMAN, B.S., *Instructor in Architecture*

DRIVER BRADSHAW LINDSAY, M.S., *Instructor in Architecture*

JOHN WILLIAM DAVIS, B.S., *Instructor in Architecture*

MRS. FERN DEBECK DAVIS, A.M., *Librarian in the Ricker Library*

JESS JUDSON FISCUS, *Assistant and Storekeeper in Architecture*

MRS. MILDRED CAIN BARBER, *Clerk and Stenographer*

The Architecture Building provides ample studios, drafting rooms, and classrooms—all well-lighted and fully equipped. The Ricker Library of Architecture, occupying the second floor of the north wing of this building, is one of the largest and finest of its kind in America. Here, under the direction of trained librarians, more than 10,000 volumes on architecture, 12,000 lantern slides, and 15,000 mounted photographs are available for use by faculty and students.

The Curriculum

The training offered by the Department of Architecture is revised from time to time to meet the changing demands of the profession. In recent years the practice of architecture has become so diversified and complicated that no one person can encompass all its details. Some specialization is therefore necessary, and this is provided in the curriculum by means of two options, the *General Option* and the *Construction Option*. Both options are designed to give the student a general understanding of architecture and a sound training in professional ethics and procedure. The first year of work is identical in both, and the student selects a field of specialization in the second year. The real separation of the two options, however, does not occur until the third year.

The *General Option* places the major emphasis on architectural design and includes a substantial program in architectural construction. While the aesthetic is emphasized, basic preparation in liberal and scientific fields is required. The aim is to train the student for efficient service as a draftsman or designer in an architectural organization and to provide him with the necessary foundation for future independent practice.

The *Construction Option* (Architectural Engineering) offers a major study in building design from the standpoint of safety and economy. It provides a thorough training in all forms of building construction and emphasizes the structural and mechanical aspects of architecture. As the curriculum includes two years of architectural design, freehand drawing, and the history of architecture, the student who is primarily interested in construction can acquire a considerable knowledge of the artistic and utilitarian phases of planning. This option affords a relatively wide range of elective courses in the social sciences, business, engineering, language, and literature. It also provides sufficient training for independent practice as an architectural engineer.

While the Department of Architecture exists primarily for the training of professional architects, its training is broad enough to

afford excellent preparation for other professions. Among the fields of activity in which Illinois-trained architects have attained success are:

General Architecture	Evaluation Work
Interior Architecture	Industrial Design
Building Management	Archaeology
Construction Superintendence	Technical Writing
Building Contracting	Office Management
Structural Engineering	Heating and Ventilation
Salesmanship of Building Materials and Equipment	

Graduate Work

Graduate work, leading to the degree of Master of Science in Architecture, is offered in the fields of design, history of architecture, and construction. The prerequisite for graduate work in these fields is the equivalent of undergraduate courses required for the degree of Bachelor of Science in Architecture or Architectural Engineering at the University of Illinois. Minors may be taken in other departments of the University.

The University of Illinois has long been known for its strong instruction in the Department of Architecture, both design and construction. Its students have held a high rating in the competitions of the Beaux Arts Institute of Design in New York and have consistently taken high awards in other national and international competitions. The work in construction is outstanding. Its graduates are found on the faculties of many other schools and are among the foremost architectural practitioners throughout the nation.

The following architectural fraternities have chapters at Illinois: Scarab, Gargoyle, and Alpha Rho Chi.

Prizes, Scholarships, and Fellowships

Allerton American Traveling Scholarships.—Two awards, of \$400 each, to be spent on a summer tour of New England. Awarded annually to the two juniors who rank highest in the courses in the history of architecture.

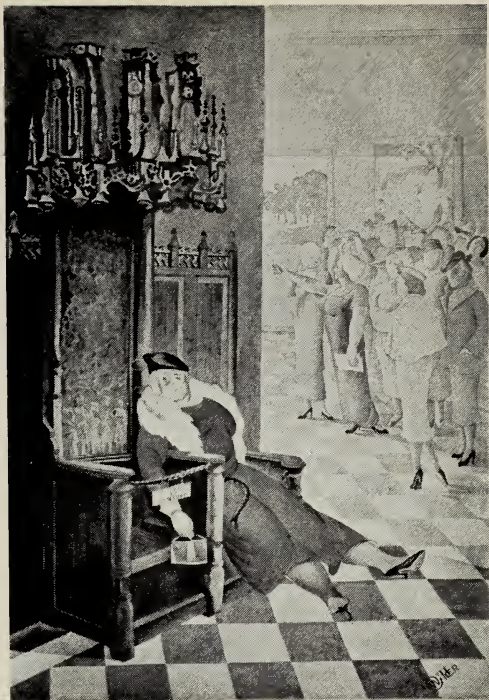
Alpha Rho Chi Medal in Architecture.—Awarded to the outstanding senior student in architecture.

American Institute of Architects Medal.—Awarded each year to the senior student in architecture who has shown the most consistent development throughout his college course.

Francis J. Plym Fellowship in Architecture.—Stipend of 1,200 for a year of study abroad. Awarded annually by competition in architectural design.



SENIOR OIL PORTRAIT



JUNIOR ILLUSTRATION

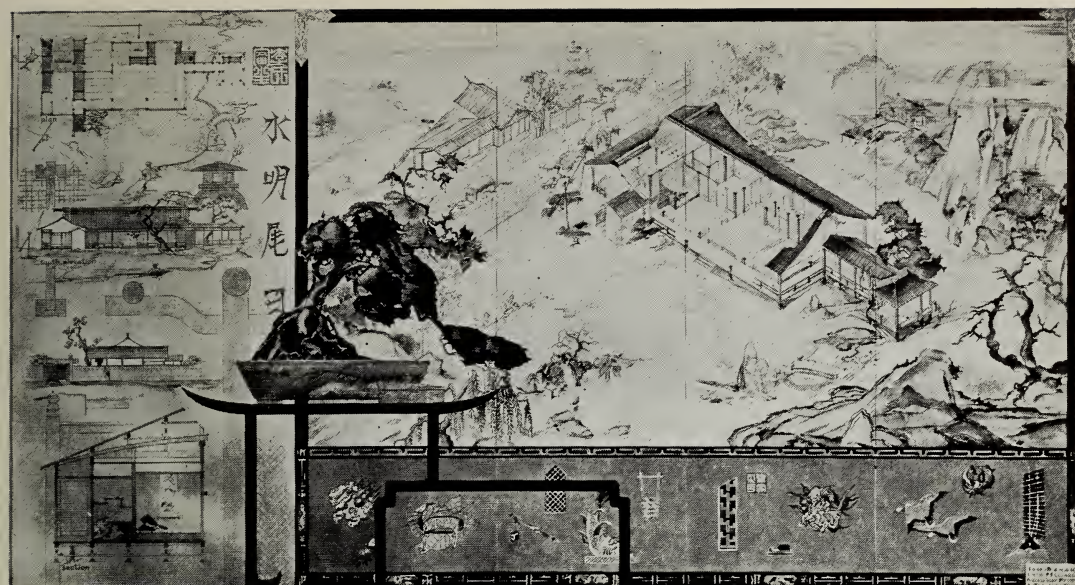


DEPART- MENT OF ART

JUNIOR
COMPOSITION



SENIOR
LANDSCAPE SKETCH



SENIOR ARCHAEOLOGY

ARCHITECTURE

SENIOR CLASS-A DESIGN



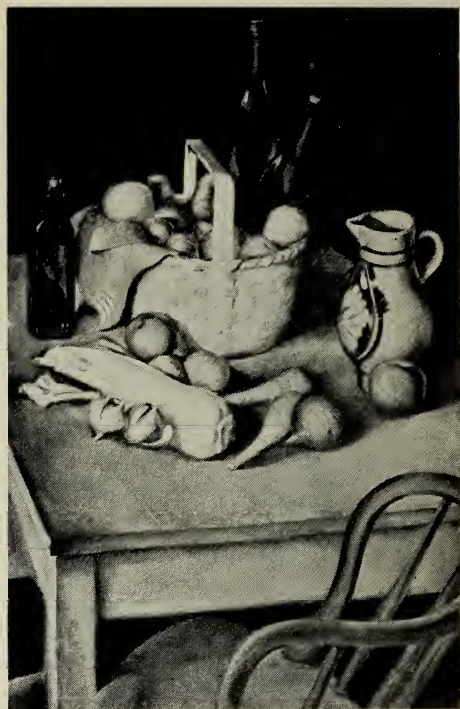
HISTORY OF ARCHITECTURE

JUNIOR CLASS-B DESIGN

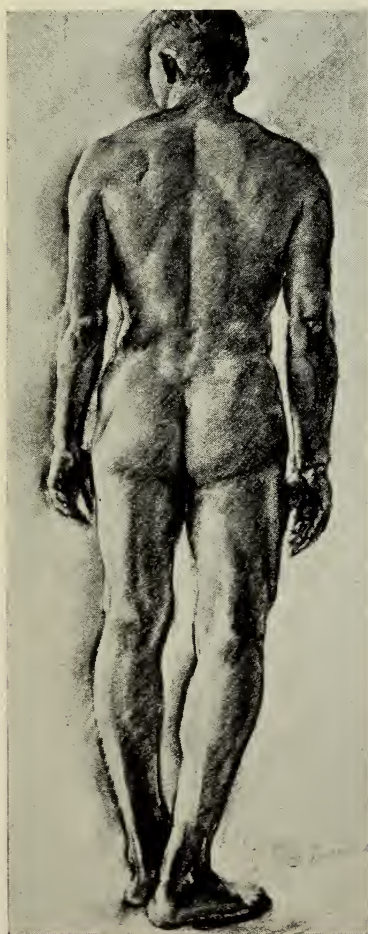




SENIOR OIL PORTRAIT



OIL STILL LIFE



DEPARTMENT OF ART



COMMERCIAL DESIGN

LIFE DRAWING
CHARCOAL

Plym Foreign Scholarship in Architectural Engineering.—Stipend of \$700 for six months of travel abroad. Awarded annually by competition.

Plym Prizes in Architectural Engineering.—Three prizes awarded on the basis of outstanding work in the senior year.

Plym Prize for Sketch Problems.—An annual award given for excellence in sketching.

Plym Prize for Summer Sketches.—An annual award for a collection of the most interesting and best freehand sketches made during a summer.

Ricker Prize in the History of Architecture.—Gold keys given to the authors of the three best essays prepared in the junior courses in the history of architecture.

Scarab Medals in Architecture and Architectural Engineering.—Awarded annually in recognition of outstanding work in architectural design.

Edward L. Ryerson Traveling Fellowship in Architecture.—Stipend of \$1,250 to be used for a year of travel and study in Europe.

American Academy in Rome Fellowship in Architecture.—This prize grants two years of residence and travel abroad for the study of classic and renaissance architecture. Graduates of the Department of Architecture at the University of Illinois are eligible to enter this competition.

Beaux Arts Institute of Design.—Several prizes and scholarships.

Paris Prize.—Provides one year of study abroad. Illinois graduates are eligible to enter this competition.

Curriculum in Architecture

The work of the first year is common to both Options of the Curriculum in Architecture

FIRST YEAR

FIRST SEMESTER	Hours	SECOND SEMESTER	Hours
Arch. 31—Architectural Design...	3	Arch. 32—Architectural Design...	3
Art 21a—Freehand Drawing.....	2	Art 21b—Freehand Drawing.....	2
G.E.D. 7—Arch. Projections.....	2	G.E.D. 8—Arch. Projections.....	2
Math. 2—College Algebra.....	3	Math. 6a—Analytic Geometry...	4
Math. 4—Trigonometry.....	2	Hygiene 5.....	2
Rhetoric 1.....	3	Rhetoric 2.....	3
Physical Education.....	½	Physical Education.....	½
Military Science and Tactics.....	1	Military Science and Tactics.....	1
<i>Total</i>	16½	<i>Total</i>	17½

General Option

Leading to the Degree of Bachelor of Science in Architecture

SECOND YEAR

FIRST SEMESTER	Hours	SECOND SEMESTER	Hours
Arch. 13—History of Architecture	2	Arch. 14—History of Architecture	2
Arch. 33—Architectural Design....	3	Arch. 34—Architectural Design....	3
Arch. 43—Technology of Materials	3	Arch. 44—Technology of Materials	3
Art 22a—Freehand Drawing.....	2	Art 22b—Freehand Drawing.....	2
Physics 7a—Lecture.....	4	Physics 7b—Lecture.....	4
Physics 8a—Laboratory.....	1	Physics 8b—Laboratory.....	1
T.A.M. 17—Elements of Mechanics	3	T.A.M. 18—Strength of Materials	3
Physical Education.....	½	Physical Education.....	½
Military Science and Tactics.....	1	Military Science and Tactics.....	1
<i>Total</i>	19½	<i>Total</i>	19½

THIRD YEAR

Arch. 15—History of Architecture	2	Arch. 16—History of Architecture	2
Arch. 35—Architectural Design...	5	Arch. 36—Architectural Design...	5
Arch. 45—Graphic Statics.....	3	Arch. 46—Graphic Statics.....	3
Arch. 65—Theory of Architecture..	1	Arch. 55—Building Sanitation...	1
E.E. 90—Theory of Illumination..	1	Arch. 66—Theory of Architecture..	1
Art 23a—Freehand Drawing.....	2	Art 23b—Freehand Drawing.....	2
French.....	4	French.....	4
<i>Total</i>	18	<i>Total</i>	18

FOURTH YEAR

Arch. 17—History of Architecture	2	Arch. 18—History of Architecture	2
Arch. 37—Architectural Design...	7	Arch. 38—Architectural Design...	7
Arch. 68—Specifications.....	3	Arch. 60—Concrete.....	2
Art 24a—Freehand Drawing.....	2	Art 24b—Freehand Drawing.....	2
M.E. 25—Heating and Ventilation	2	Art 50—Modeling.....	2
		Elective.....	2
<i>Total</i>	16	<i>Total</i>	17

Construction Option (Architectural Engineering)

Leading to the Degree of Bachelor of Science in Architectural Engineering

SECOND YEAR

FIRST SEMESTER	Hours	SECOND SEMESTER	Hours
Arch. 13—History of Architecture	2	Arch. 14—History of Architecture	2
Arch. 33—Architectural Design...	3	Arch. 34—Architectural Design...	3
Art 22a—Freehand Drawing.....	2	Art 22b—Freehand Drawing.....	2
Math. 7—Differential Calculus....	5	Math. 9—Integral Calculus.....	3
Physics 7a—Lecture.....	4	Physics 7b—Lecture.....	4
Physics 8a—Laboratory.....	1	Physics 8b—Laboratory.....	1
Physical Education.....	½	T.A.M. 1—Analytical Mechanics..	2
Military Science and Tactics.....	1	Physical Education.....	½
		Military Science and Tactics.....	1
<i>Total</i>	18½	<i>Total</i>	18½

THIRD YEAR			
FIRST SEMESTER		SECOND SEMESTER	
	Hours		Hours
Arch. 15—History of Architecture	2	Arch. 16—History of Architecture	2
Arch. 43—Technology of Materials	3	Arch. 44—Technology of Materials	3
Arch. 45—Graphic Statics.....	3	Arch. 46—Graphic Statics.....	3
T.A.M. 3—Resistance of Materials	3	T.A.M. 2—Analytical Mechanics..	3
T.A.M. 63—Resistance of Materials		Language or Elective.....	4
Lab.....	1	Elective.....	3
Language or Elective.....	4		
Elective.....	3		
<i>Total</i>	19	<i>Total</i>	18

FOURTH YEAR			
Arch. 47—Steel Construction.....	5	Arch. 48—Steel Construction.....	5
Arch. 57—Reinforced Concrete		Arch. 56—Building Sanitation....	2
Theory.....	3	Arch. 58—Reinforced Concrete	
Arch. 83—Office Practice.....	2	Design.....	3
E.E. 90—Building Lighting.....	1	Arch. 68—Specifications.....	3
E.E. 92—Building Wiring.....	1	Elective.....	4
M.E. 21—Mechanical Engineering			
Laboratory.....	1		
M.E. 23—Mechanical Equipment			
of Buildings.....	4		
<i>Total</i>	17	<i>Total</i>	17

Courses in Architecture

Note.—Semesters are designated by Roman numerals: I, for the first semester; II, for the second semester. Credit in semester hours is indicated by Arabic numerals in parentheses.

Courses for Undergraduates

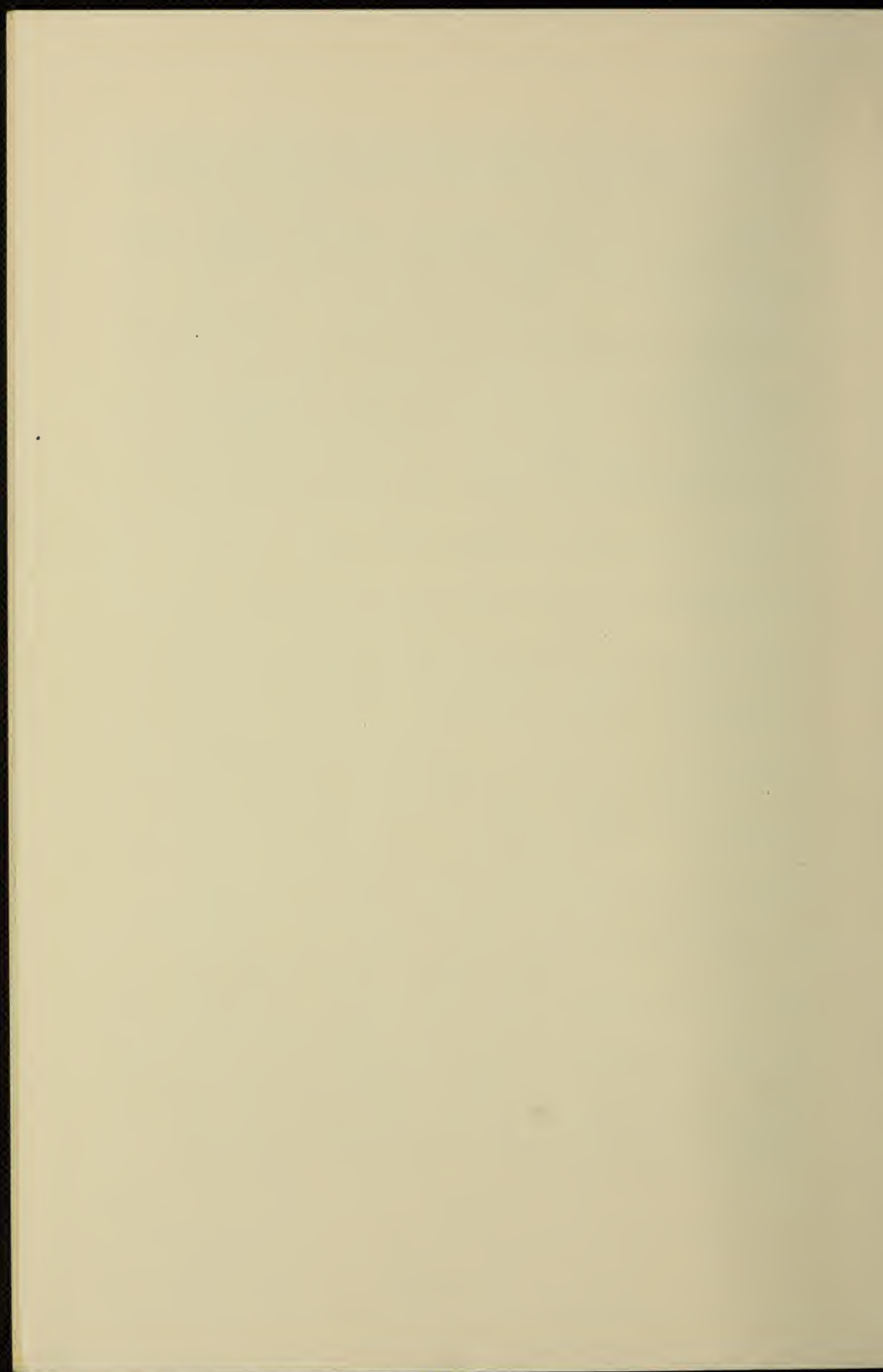
11. HISTORY OF ARCHITECTURE.—(Non-technical). Architectural form from early times down to the Renaissance. Illustrated lectures, readings, semester reports. I, (3). *Prerequisite:* Sophomore standing. Not open to students expecting a degree in architecture. Associate Professor VAN DERPOOL.
12. HISTORY OF ARCHITECTURE.—(Non-technical). Renaissance and modern architecture. Illustrated lectures, readings, semester reports. II, (3). *Prerequisite:* Architecture 11. Associate Professor VAN DERPOOL.
- 13-14. HISTORY OF ARCHITECTURE.—Ancient architecture. Illustrated lectures, readings, semester reports. Continuous through I and II, (2). Courses must be taken in sequence. *Prerequisite:* Architecture 32. Associate Professor O'DONNELL.
- 15-16. HISTORY OF ARCHITECTURE.—Medieval architecture. Illustrated lectures, readings, semester reports. Continuous through I and II, (2). Courses must be taken in sequence. *Prerequisite:* Architecture 14. Associate Professor VAN DERPOOL.
17. HISTORY OF ARCHITECTURE.—Renaissance. Illustrated lectures, readings, semester reports. I, (2). *Prerequisite:* Architecture 16. Associate Professor VAN DERPOOL.
18. HISTORY OF ARCHITECTURE.—Modern architecture. Illustrated lectures, readings, semester reports. II, (2). *Prerequisite:* Architecture 17. Associate Professor O'DONNELL.
- 31-32. ARCHITECTURAL DESIGN (ELEMENTS OF ARCHITECTURE).—Walls, doors, orders; drawing and rendering architectural motifs. Continuous through I and II, (3). Assistant Professor FJELDE, Mr. SWEET, Mr. LINDSAY.

- 33-34. ARCHITECTURAL DESIGN (ELEMENTARY).—I and II, (3). *Prerequisite:* Architecture 32. Mr. DOBBERMAN.
- 35-36. ARCHITECTURAL DESIGN (INTERMEDIATE).—I and II, (5). *Prerequisite:* Architecture 34 and registration in Architecture 65. Assistant Professors SCHEICK and LOVE.
- 37-38. ARCHITECTURAL DESIGN (ADVANCED).—I and II, (7). *Prerequisite:* Architecture 36. Professor DEAM, Mr. KEITH.
43. TECHNOLOGY OF MATERIALS.—Wood frame construction; working drawings; detailing at large scale. I, (3). *Prerequisite:* General Engineering Drawing 8, Architecture 32, or consent of instructor. Associate Professor LESCHER.
44. TECHNOLOGY OF MATERIALS.—Masonry construction materials; working drawings and details. II, (3). *Prerequisite:* Architecture 43 or consent of instructor. Associate Professor LESCHER.
45. GRAPHIC STATICS.—Graphical methods for centroids, moments of inertia, composition and resolution of forces, reactions, bending moments, shear and deflection of simple and continuous beams. I, (3). *Prerequisite:* Theoretical and Applied Mechanics 1 or 18. Mr. BRANCH.
46. GRAPHIC STATICS.—Roof trusses; reactions and stresses; design of members and joints; analysis of frame bents; masonry structures and foundations. II, (3). *Prerequisite:* Architecture 45. Mr. BRANCH.
47. STEEL CONSTRUCTION.—Design and working drawings of trusses, members and joints, plate girders; investigations of wind bracing. I, (5). *Prerequisite:* Architecture 46 and registration in Architecture 57. Professor MORGAN.
48. STEEL CONSTRUCTION.—Footings; framed structures; working drawings. II, (5). *Prerequisite:* Architecture 47 and registration in Architecture 58. Professor MORGAN.
55. BUILDING SANITATION.—Service fixtures, systems of water supply, sewage disposal. Recitations, lectures, designs for special problems. II, (1). *Prerequisite:* Physics 8a-8b, Architecture 44. Associate Professor LESCHER.
56. BUILDING SANITATION.—(See Architecture 55). Recitations, lectures, quizzes, designs for special problems. II, (2). *Prerequisite:* Senior standing. Associate Professor LESCHER.
57. REINFORCED CONCRETE.—Principles of reinforced concrete construction; theory of design of structural elements. I, (3). *Prerequisite:* Architecture 46; registration in Architecture 47. Professor PALMER.
58. REINFORCED CONCRETE.—Reinforced concrete building design; analysis of types of construction. II, (3). *Prerequisite:* Architecture 47 and 57; registration in Architecture 48. Professor MORGAN.
60. REINFORCED CONCRETE.—Principles of reinforced concrete theory and their application to problems in modern building construction. II, (2). *Prerequisite:* Senior standing in architecture. Professor PALMER.
- 65-66. THEORY OF ARCHITECTURE.—Influence of function on form, plan, and elevation; problem analysis. Lectures, research, exercises. Continuous through I and II, (1). *Prerequisite:* Registration in Architecture 35 or 36. Assistant Professors SCHEICK and LOVE.
68. SPECIFICATIONS.—General and special clauses, contracts, practice in writing specifications; building ordinances. I and II, (3). *Prerequisite:* Senior standing in architecture. Professor PROVINE.
- 71-72. ARCHITECTURAL DESIGN.—(For students *not* enrolled in architecture). Architectural elements and rendering. Continuous through I and II, (3). Assistant Professor FJELDE, Mr. TOTH.
75. FRAME CONSTRUCTION DETAILS.—(For landscape architects). Characteristics and uses of various woods. Lectures and drafting-room work involving details of construction for garden fences, gates, pergolas, shelters. I, (2). *Prerequisite:* General Engineering Drawing 8 or consent of instructor. Mr. TOTH.

76. MASONRY CONSTRUCTION DETAILS.—(For landscape architects). Materials used in masonry construction, stone, brick, terra cotta, tile, and other materials as applied to walks, walls, gateways, shelters, and similar objects. Lectures and drafting-room work. II, (2). *Prerequisite:* Architecture 75. Mr. TOTH.
83. OFFICE PRACTICE.—Office organization and management; relations of the architect, owner, and contractor; ethics; professional practice. I, (2). *Prerequisite:* Senior standing in architecture. Professor PROVINE.

Courses for Graduates

101. ARCHITECTURAL CONSTRUCTION.—Theory and design. I and II, ($\frac{1}{2}$ to 2 units). Professor PALMER.
103. ARCHITECTURAL CONSTRUCTION.—Special problems. I and II, ($\frac{1}{2}$ to 2 units). Professor MORGAN.
104. ARCHITECTURAL DESIGN.—Advanced course. I and II, (1 to 3 units). Professor DEAM.
105. ARCHITECTURAL PRACTICE.—Research in special topics. I and II, ($\frac{1}{4}$ to $\frac{1}{2}$ unit). Professor PROVINE.
106. ARCHITECTURAL HISTORY.—Special research. I and II, ($\frac{1}{2}$ to 2 units). Professor NEWCOMB.



THE DEPARTMENT OF LANDSCAPE ARCHITECTURE



LANDSCAPE ARCHITECTURE is one of the youngest professions, but it has had a rapid development and now affords numerous opportunities to well-trained men and women. Even during times of depression a high percentage of the professionally trained landscape architects have been regularly employed, and in prosperous times the demand for their services will be still greater.

In its broadest interpretation, landscape architecture is the art of land planning—the art of preparing and arranging on a given site the various objects, both natural and constructed, which people demand for their use and enjoyment. Landscape architects prepare the plans for private and public grounds of all kinds and supervise their development: streets, parkways and highways, parks, playgrounds and golf courses, cemeteries, private estates and gardens, etc. They also engage in projects on a large scale, ranging from village planning through city, regional, and state planning to national planning.

With the increasing interest in the development of beauty, not merely as a luxury but as a practical asset in human life, there is a growing demand for trained practitioners.

Since landscape architecture aims to create and preserve beauty in the efficient adaptation of land to human service, there are two essential requirements for proficiency in the profession: (1) knowledge of aesthetic design, with the training and background which this implies; and (2) knowledge of the materials, processes, and methods necessary for the realization of the design.

THE FACULTY IN LANDSCAPE
ARCHITECTURE

OTTO GEORGE SCHAFFER, B.S., *Professor of Landscape
Architecture and Head of the Department*

KARL BAPTISTE LOHMANN, M.L.A., *Professor of Land-
scape Architecture*

STANLEY HART WHITE, M.L.A., *Professor of Landscape
Architecture*

HARLAND BARTHOLOMEW, C.E., *Non-Resident Professor
of Civic Design*

IRVING LEONARD PETERSON, B.S., *Assistant Professor of
Landscape Architecture*

FLORENCE BELL ROBINSON, M.L.D., *Assistant Professor
of Landscape Architecture*

MILDRED HADLEY BOWERS, A.B., B.S., *Library Assistant
and Clerk*

The Curriculum in Landscape Architecture offers professional and technical courses necessary to the training of a well-grounded practitioner in this field, along with as extensive and liberal educational opportunities as possible. Students may follow either the *General Option*, which emphasizes the fundamentals of landscape design, materials, and construction; or the *Option in City Planning*, which affords a certain degree of specialization.

City planning is a comparatively new profession, with a relatively small number of adequately trained members. Only a few other educational institutions in the United States offer a four-year course of training in this field. Yet the field is so broad that it may be said to encompass all the efforts of mankind to meet the needs of environmental adaptations in the progress of urban civilization. City planning is directly and intimately related to architecture, landscape architecture, economics, sociology, government, and the art of living. It challenges the practitioner with an increasing series of new problems, in the solution of which he may make important contributions of public service. Besides the opportunities already listed, city planners will find special opportunities in municipal rehabilitation, group-housing, and other improvements which involve the designing of thoroughfares, ports, airports, civic centers, park systems, subdivisions, etc.

Equipment

The equipment of the Department of Landscape Architecture includes one of the best libraries of the kind in America, with a professionally trained librarian in charge. The drafting rooms are large and well-appointed, and there is a specially equipped room for the making and demonstrating of landscape models. There are ample facilities for the study of plant materials.

In addition to the teaching faculty, outstanding city planners and landscape architects come to the campus each year as lecturers for special periods.

Curriculum in Landscape Architecture

The work of the first two years is common to both Options of the Curriculum in Landscape Architecture

FIRST YEAR

FIRST SEMESTER	Hours	SECOND SEMESTER	Hours
Arch. 31—Design.....	3	Arch. 32—Design.....	3
Art 21a—Freehand Drawing.....	2	Art 21b—Freehand Drawing.....	2
G.E.D. 7—Arch. Projections.....	2	G.E.D. 8—Arch. Projections.....	2
L.A. 11—History of Land. Arch....	3	Botany 5—General Botany.....	3
Rhetoric 1.....	3	Rhetoric 2.....	3
Physical Education.....	½	Physical Education.....	½
Military Science and Tactics.....	1	Military Science and Tactics.....	1
		Hygiene.....	2
<i>Total.....</i>	<i>14½</i>	<i>Total.....</i>	<i>16½</i>

SECOND YEAR

FIRST SEMESTER		SECOND SEMESTER	
	Hours		Hours
Arch. 11—History of Architecture	3	Arch. 12—History of Architecture	3
Arch. 75—Frame Construction....	2	Arch. 76—Masonry Construction..	2
Art 22a—Freehand Drawing.....	2	Art 22b—Freehand Drawing.....	2
C.E. 17—Surveying.....	3	C.E. 18—Surveying.....	3
L.A. 31—Landscape Design.....	3	L.A. 32—Landscape Design.....	3
Speech 1.....	3	L.A. 74—Regional Planning.....	3
Physical Education.....	1½	Physical Education.....	1½
Military Science and Tactics.....	1	Military Science and Tactics.....	1
<i>Total</i>	17½	<i>Total</i>	17½

General Option

Leading to the Degree of Bachelor of Fine Arts in Landscape Architecture

THIRD YEAR

FIRST SEMESTER		SECOND SEMESTER	
	Hours		Hours
L.A. 33—Landscape Design.....	3	L.A. 34—Landscape Design.....	3
L.A. 43—Landscape Construction	3	L.A. 44—Landscape Construction	3
L.A. 51—Trees and Shrubs.....	3	L.A. 52—Trees and Shrubs.....	3
Art 23a—Freehand Drawing.....	2	Art 23b—Freehand Drawing.....	2
English or American Literature...	3	English or American Literature...	3
Elective.....	3	Hort. 31—Garden Flowers.....	3
<i>Total</i>	17	<i>Total</i>	17

FOURTH YEAR

L.A. 35—Landscape Design.....	5	L.A. 36—Landscape Design.....	5
L.A. 53—Planting Design.....	3	L.A. 54—Planting Design.....	3
L.A. 71—City Planning.....	2	L.A. 72—City Planning.....	2
L.A. 55—Care of Plant Materials..	2	L.A. 46—Office Practice.....	1
Botany 81—Plant Ecology.....	3	Elective.....	4
<i>Total</i>	15	<i>Total</i>	15

City Planning Option

*Leading to the Degree of Bachelor of Fine Arts in Landscape Architecture,
City Planning Option*

THIRD YEAR

FIRST SEMESTER		SECOND SEMESTER	
	Hours		Hours
L.A. 33—Landscape Design.....	3	L.A.A 34—Landscape Design.....	3
L.A. 43—Landscape Construction	3	L.A. 44—Landscape Construction	3
English or American Literature...	3	English or American Literature...	3
Journalism 12—Publicity Methods	2	Econ. 2—Elements of Economics..	3
Elective.....	6	Elective.....	5
<i>Total</i>	17	<i>Total</i>	17

FOURTH YEAR

L.A. 37—Civic Design.....	4	L.A. 38—Civic Design.....	4
L.A. 71—City Planning.....	2	L.A. 72—City Planning.....	2
C.E. 49—Municipal Sanitation...	3	C.E. 29—Municipal Transportation	3
Econ. 51—Public Finance.....	3	Soc. 6—Urban Sociology.....	3
Pol. Sci. 4—Municipal Government	3	Pol. Sci. 34—Municipal Problems..	3
<i>Total</i>	15	<i>Total</i>	15

Prizes and Fellowships

Scarab Medal in Landscape Architecture.—Awarded annually for the best solution of a problem in landscape design.

University Landscape Architecture Society Prize.—An annual award, including inscription of the winner's name on a bronze plaque, for the best design in landscape architecture.

Ryerson Traveling Fellowship in Landscape Architecture.—Stipend of \$1,250 to be used for a year of travel and study in Europe.

American Academy in Rome Fellowship in Landscape Architecture.—The fellowship provides for a three-year term of study in landscape architecture at Rome.

Courses in Landscape Architecture

Note—Semesters are designated by Roman numerals: I, for the first semester; II, for the second semester. Credit in semester hours is indicated by Arabic numerals in parentheses.

Courses for Undergraduates

11. HISTORY OF LANDSCAPE ARCHITECTURE.—Lectures, reference readings, library sketches, reports. Required of freshmen in the professional course; open to other students by permission of the instructor in charge. I, (3). Assistant Professor PETERSON.
- 31-32. ELEMENTARY LANDSCAPE DESIGN.—Principles of landscape composition, elements of the natural landscape, types of drafting. Lectures, reference readings, plan work, field trips. Continuous through I and II, (3). *Prerequisite:* Architecture 32. Professor WHITE.
- 33-34. INTERMEDIATE LANDSCAPE DESIGN.—Gardens, estates, playgrounds, and small parks. Lectures, readings, written reports, sketching and plan work, field trips. Continuous through I and II, (3). *Prerequisite:* Landscape Architecture 32. Professor WHITE.
- 35-36. ADVANCED LANDSCAPE DESIGN.—Public and semi-public properties, such as educational groups, rural parks, golf courses, cemeteries, etc. Lectures, field trips, readings. Continuous through I and II, (5). *Prerequisite:* Landscape Architecture 34. Professors LOHMANN and WHITE.
- 37-38. CIVIC DESIGN.—Communities, town plans, housing developments, streets, parkways, playgrounds, civic centers, airports, etc. Lectures, seminars, field trips, plans, reports. Continuous through I and II, (4). *Prerequisite:* Senior standing in the city planning option. Professor LOHMANN.
- 43-44. LANDSCAPE CONSTRUCTION.—Preparation of grading plans, working drawings, specifications, reports, etc. Continuous through I and II, (3). *Prerequisite:* Civil Engineering 18. Professor SCHAFFER.
46. OFFICE PRACTICE IN LANDSCAPE ARCHITECTURE.—Professional ethics and practice, contracts and specifications. Lectures, reference readings, seminars, reports. II, (1). *Prerequisite:* Landscape Architecture 35. Professor SCHAFFER.
- 51-52. TREES AND SHRUBS.—(Open only to landscape architecture and floriculture students). Identification and characteristics of hardy plant material. Lectures, reference readings, field trips. Continuous through I and II, (3). *Prerequisite:* Botany 5. Assistant Professor ROBINSON.

- 53-54. PLANTING DESIGN.—Planting plans, sketches, and models. Lectures, readings, estimates, field trips. Continuous through I and II, (3). *Prerequisite*: Landscape Architecture 34, 52; Horticulture 31. Assistant Professor ROBINSON.
55. CARE OF PLANT MATERIALS.—Things a landscape architect should know about planting, pruning, insect pests, plant diseases, and tree surgery. I, (2). *Prerequisite*: Landscape Architecture 52; senior standing. Professor SCHAFER.
62. RURAL IMPROVEMENT.—(For students in agriculture). Landscape architecture in the open country. Lectures, reference readings, written reports. II, (2); credit not allowed for both 62 and 64. *Prerequisite*: Sophomore standing. Assistant Professor PETERSON.
64. APPRECIATION OF LANDSCAPE ARCHITECTURE.—(For students not specializing in landscape architecture). General appreciation in landscape architecture. Lectures, analysis and interpretation of landscape plans and scenery, readings, reports. II, (3); credit not allowed for both 62 and 64. *Prerequisite*: Sophomore standing. Assistant Professor PETERSON and others.
- 71-72. CITY PLANNING.—Development of communities; the city plan and its composing elements; streets, transit, transportation, and other utilities; parks, housing, zoning. Lectures, reference readings, discussions. Continuous through I and II, (2). *Prerequisite*: Junior standing. Professors BARTHOLOMEW and LOHMANN.
74. REGIONAL PLANNING.—Inter-dependent relationships and planned arrangements of regions and groups of regions; metropolitan, county, state, and national planning. Lectures, discussions, reference readings, oral and written reports. II, (3). *Prerequisite*: Sophomore standing. Professor LOHMANN and others.

THE SCHOOL OF MUSIC



THE SCHOOL OF MUSIC strives to foster a love of music and an appreciation of the best in music, and to give the student a broader culture and a more complete education by combining academic, professional, and vocational training. The student receives training in at least two branches of applied music, in the theory, history, and appreciation of music, and in rhetoric, literature, and modern languages. Instruction in instrumental and vocal music is given by private lessons, and adaptation is made to the individual needs of the student's mental, physical, and artistic capacities.

While the principal aim of the School of Music is to train professional performers of musical art and teachers of music in the public schools, it offers through its courses in the appreciation and history of music and in applied music many opportunities for those students from other colleges of the University who do not wish to follow music as a profession.

The University has been long and favorably known because of its outstanding Concert and Military Bands, which furnish music for military ceremonies, parades, convocations, athletic events, and other occasions. Many competent band directors have been trained at Illinois. In addition to the bands, the University Orchestra, the University Chorus, the Men's Glee Club, and the Women's Glee Club, all under excellent conductors, offer ample opportunity for musical expression outside the classroom and present during the year numerous entertainments of interest and value. Arepo, a student organization, usually produces two musical plays annually. The following musical organizations—Pi Kappa Lambda, Phi Mu Alpha-Sinfonia, Sigma Alpha Iota, Phi Beta—have chapters on the campus.

THE FACULTY IN MUSIC

FREDERIC BENJAMIN STIVEN, B.Mus., A.A.G.O., *Professor of Music and Director of the School of Music*

ALBERT AUSTIN HARDING, Mus. D., *Professor of Music and Director of Bands*

GEORGE FOSS SCHWARTZ, A.M., *Professor of Music*

HENRI JACOBUS VAN DEN BERG (Graduate, Royal Conservatory, Amsterdam), *Professor of Music, Emeritus*

RUSSELL HANCOCK MILES, M.Mus., *Associate Professor of Music*

SHERMAN SCHOONMAKER, M.Mus., *Associate Professor of Music*

WALTER LAIDLAW ROOSA, A.B., *Assistant Professor of Music*

ARTHUR BERESFORD, *Assistant Professor of Music, Emeritus*

JANE CHURCHILL WATT, A.B., M.Mus., *Assistant Professor of Music*

HUBERT KESSLER (Diploma, Conservatory of Vienna), *Assistant Professor of Music*

WILLIAM GRIFFITH HILL, A.M., M.Mus., *Assistant Professor of Music*

LEROY RAYMOND HAMP, *Assistant Professor of Music and Director of Men's Glee Club*

DOROTHY ELIZABETH BOWEN, B.Mus., *Associate in Music*

EDITH M. USRY, A.M., B.Mus., F.A.G.O., *Associate in Music*

MARK HUBERT HINDSLEY, A.M., *Associate in Music and Assistant Director of Military Bands*

RALPH M. HOLMES, A.M., *Associate in Music*

BRUCE RUTLEDGE FOOTE, B.Mus., *Associate in Music*

STANLEY FLETCHER, B.Mus., *Associate in Music*

VELMA IRENE KITCHELL, B.Mus., B.S., *Instructor in Music*

KATHRYN JANIE SUTHERLIN, A.B., *Instructor in Music*

LANSON FREDERICK DEMMING, B.Mus., *Instructor in Music and Director of Women's Glee Club*

STELLA REBECCA PERCIVAL, B.Mus., *Instructor in Music*

MRS. MARGARET CLINK SULLIVAN, B.Mus., *Instructor in Music*

ARTHUR EDWARD COHEN, B.Mus., *Instructor in Music*

DUANE ADAMS BRANIGAN, A.B., B.Mus., *Instructor in Music*

JOHN GLENN METCALF, A.B., B.Mus., *Instructor in Music*

NELLIE MARIE STUART, B.Mus., *Assistant in Music*

WILLIAM B. HOLL, *Assistant in Music*

LILLIAN MARR, A.B., *Stenographer and Clerk*

The School of Music is housed in the splendidly appointed Smith Memorial Hall, designed especially for instruction in music. In addition to the classrooms, there are numerous soundproof studios and practice rooms for voice and piano, and an adequate number of organs and pianos for student practice. The University also provides a complete equipment of band and orchestral instruments. Classes in band and orchestral instruments are held in the Band Building.

The University Library contains a collection of historical, biographical, scientific, and critical works on music, including the important music journals. The School of Music has a large and well-selected collection of orchestral and vocal scores, a collection of ensemble music, and a collection of victrola recordings. There is an extensive collection of band music, including the John Philip Sousa Memorial Library bequeathed by the famous band-master. This is one of the largest and finest libraries of band music in the world.

The School of Music is equipped to give complete instruction in all branches of music. The four curricula are identical in the first two years except for the variation in applied music, and in the last two years the student specializes in his chosen field of study.

Scholarships in Music

The Thomas J. Smith Scholarships in Music afford four scholarships annually for women, preferably from Champaign County, Illinois. Each of these scholarships is good for one year and exempts the holder from matriculation, incidental, and music fees during this period, and is renewable if the holder maintains at least an average of "B" in all subjects. Requests for details should be addressed to the REGISTRAR, UNIVERSITY OF ILLINOIS, URBANA, ILLINOIS.

Curriculum in Music Instrumental Major

Leading to the Degree of Bachelor of Music

NOTE.—Each student enrolled in this curriculum takes throughout his course two applied music subjects, one a *major* (36 hours credit) and the other a *minor* (20 hours credit). The major may be Piano, Violin, Violoncello, Organ, or Band and Orchestral Instruments.

FIRST SEMESTER		SECOND SEMESTER	
	Hours		Hours
Music (Major).....	4	Music (Major).....	4
Music (Minor).....	2½	Music (Minor).....	2½
Music 7—Strict Counterpoint.....	3	Music 8—Strict Counterpoint.....	3
Music 21—Ear Training and Sight Singing.....	1	Music 22—Ear Training and Sight Singing.....	1
Rhetoric 1.....	3	Rhetoric 2.....	3
Physical Education.....	½-1	Physical Education.....	½-1
Military Science and Tactics.....	1	Military Science and Tactics.....	1
		Hygiene.....	2
Total.....	14½-15	Total.....	16½-17

SECOND YEAR

FIRST SEMESTER	Hours	SECOND SEMESTER	Hours
Music (Major).....	4	Music (Major).....	4
Music (Minor).....	2½	Music (Minor).....	2½
Music 1—History of Music.....	2	Music 2—History of Music.....	2
Music 3—Harmony.....	3	Music 4—Harmony.....	3
Music 23—Ear Training and Sight Singing.....	1	Music 24—Ear Training and Sight Singing.....	1
Language (French or German)....	4	Language (French or German)....	4
Physical Education.....	½-1	Physical Education.....	½-1
Military Science and Tactics.....	1	Military Science and Tactics.....	1
<i>Total</i>	17½-18	<i>Total</i>	17½-18

THIRD YEAR

Music (Major).....	4-5	Music (Major).....	4-5
Music (Minor).....	2½	Music (Minor).....	2½
Music 5a—Advanced Harmony... 2		Music 5b—Advanced Harmony... 2	
Music 15—Instrumentation..... 1-2		Music 16—Instrumentation..... 1-2	
Music 30a—Ensemble..... ½		Music 30b—Ensemble..... ½	
Music 32—Adv. History of Music.. 2		Music 33—Adv. History of Music.. 2	
Elective.....	2	English or American Literature... 3	
<i>Total</i>	15-16	<i>Total</i>	16-17

FOURTH YEAR

Music (Major).....	4-5	Music (Major).....	4-5
Music (Minor).....	2½	Music (Minor).....	2½
Music—Advanced Theory.....	2-3	Music—Advanced Theory.....	2-3
Music 9—Analysis, Form.....	2	Music 10—Analysis, Form.....	2
Music 31a—Ensemble..... ½		Music 31b—Ensemble..... ½	
Elective.....	3	Music 35—Recital.....	4
<i>Total</i>	14-15	<i>Total</i>	14-16

Curriculum in Music

Vocal Major

Leading to the Degree of Bachelor of Music

FIRST AND SECOND YEARS

Same as Curriculum in Music—Instrumental Major

THIRD YEAR

FIRST SEMESTER	Hours	SECOND SEMESTER	Hours
Music 54a—Voice.....	3	Music 54b—Voice.....	3
Music 54c—Singing Diction.....	1	Music 54d—Singing Diction.....	1
Minor Applied Music Subject....	2½	Minor Applied Music Subject....	2½
Music 5a—Advanced Harmony... 2		Music 5b—Advanced Harmony... 2	
Music 30a—Ensemble..... ½		Music 30b—Ensemble..... ½	
Music 32—Adv. History of Music.. 2		Music 33—Adv. History of Music.. 2	
Language.....	4	Language.....	4
<i>Total</i>	15	<i>Total</i>	15

FOURTH YEAR

FIRST SEMESTER		SECOND SEMESTER	
	Hours		Hours
Music 55a—Voice.....	3	Music 55b—Voice.....	3
Music 55c—Singing Diction.....	1	Music 55d—Singing Diction.....	1
Minor Applied Music Subject.....	2½	Minor Applied Music Subject.....	2½
Music 6a—Free Counterpoint.....	2	Music 6b—Free Counterpoint.....	2
Music 9—Analysis, Form.....	2	Music 10—Analysis, Form.....	2
Music 13—Music Appreciation.....	2	Music 14—Music Appreciation.....	2
Music 31a—Ensemble.....	½	Music 31b—Ensemble.....	½
Elective.....	3-5	Music 36—Recital.....	3
<i>Total</i>	16-18	<i>Total</i>	16

NOTE.—At least eight hours of credit in each of the three languages, Italian, French, and German, are required for the Vocal Major. Two years of a language in high school are equivalent to eight hours of credit in the University.

Curriculum in Music Education

Leading to the Degree of Bachelor of Science in Music Education

FIRST AND SECOND YEARS

Same as Curriculum in Music—Instrumental Major

THIRD YEAR

FIRST SEMESTER		SECOND SEMESTER	
	Hours		Hours
Music 13—Music Appreciation....	2	Music 14—Music Appreciation....	2
Music 15—Instrumentation.....	1	Music 16—Instrumentation.....	1
Music 25a—Elementary School Methods.....	3	Music 25b—Instrumental Methods	2
Music 30a—Ensemble.....	½	Music 25c—Baton Technic.....	1
Music 68a—String Instruments....	2	Music 30b—Ensemble.....	½
Music 98a—Wind Instruments....	2	Music 68b—String Instruments....	2
Elective.....	4	Music 98b—Wind Instruments....	2
		Ed. 25—Educational Psychology..	3
		Elective.....	3
<i>Total</i>	14½	<i>Total</i>	16½

FOURTH YEAR

Music 26a—High School Methods	2	Music 26b—Junior High School Methods.....	2
Music 31a—Ensemble.....	½	Music 31b—Ensemble.....	½
Educational Practice 20.....	5	Educational Practice 20.....	5
Ed. 10—Technic of Teaching.....	3	Ed. 6—Secondary Education.....	3
Elective.....	4	Elective.....	4
<i>Total</i>	14½	<i>Total</i>	14½

NOTE.—Applied music subjects must include two years of Piano and at least two semesters of Voice.

Courses in Music

Note—Semesters are designated by Roman numerals: I, for the first semester; II, for the second semester. Credit in semester hours is indicated by Arabic numerals in parentheses.

Courses for Undergraduates

1-2. HISTORY OF MUSIC.—Continuous through I and II, (2). *Prerequisite*: Sophomore standing. Professor SCHWARTZ.

- 3-4. THEORY OF MUSIC (HARMONY).—Continuous through I and II, (3). *Prerequisite:* Music 8 or consent of instructor. Associate Professor MILES, Assistant Professor KESSLER, Mr. METCALF.
- 5a-5b. THEORY OF MUSIC (ADVANCED HARMONY).—Continuous through I and II, (2). *Prerequisite:* Music 4. Assistant Professor KESSLER.
- 6a-6b. THEORY OF MUSIC (FREE COUNTERPOINT).—Continuous through I and II, (2). *Prerequisite:* Music 4. Associate Professor MILES.
- 7-8. STRICT COUNTERPOINT.—Continuous through I and II, (3). *Prerequisite:* Consent of instructor. Assistant Professor KESSLER, Mr. METCALF.
- 9-10. ANALYSIS, MUSICAL FORM.—Continuous through I and II, (2). *Prerequisite:* Music 8. Professor SCHWARTZ.
- 11a-11b. COMPOSITION.—Continuous through I and II, (2). *Prerequisite:* Senior standing. Associate Professor MILES.
- 12a-12b. ADVANCED COMPOSITION.—Continuous through I and II, (4). *Prerequisite:* Senior standing. Associate Professor MILES.
- 13-14. MUSIC APPRECIATION.—Appreciation of good music from the standpoint of the listener. Copiously illustrated with phonograph, reproducing piano, and radio. Continuous through I and II, (2). Professor STIVEN, Miss KITCHELL.
- 15-16. INSTRUMENTATION AND ORCHESTRATION.—Continuous through I and II, (1 or 2). *Prerequisite:* Junior standing. Professor HARDING.
- 17-18. ADVANCED ORCHESTRATION.—(For Theory Major). Continuous through I and II, (4). *Prerequisite:* Music 10 and 16. Professor HARDING.
- 19a-20a. DOUBLE COUNTERPOINT, CANON AND FUGUE.—Continuous through I and II, (3). *Prerequisite:* Music 6b. Assistant Professor KESSLER.
- 21-22. EAR TRAINING AND SIGHT SINGING.—Continuous through I and II, (1). Miss PERCIVAL.
- 23-24. EAR TRAINING AND SIGHT SINGING.—Continuous through I and II, (1). *Prerequisite:* Music 22. Miss PERCIVAL.
- 25a. ELEMENTARY SCHOOL METHODS.—(Primarily for students preparing to teach music in the public schools). I, (3). *Prerequisite:* Junior standing or consent of instructor. Mr. HOLMES.
- 25b. INSTRUMENTAL METHODS.—II, (2). *Prerequisite:* Junior standing or consent of instructor. Mr. HOLMES.
- 25c. BATON TECHNIC.—II, (1). *Prerequisite:* Sophomore standing or consent of instructor. Mr. HOLMES.
- 26a. HIGH SCHOOL METHODS.—I, (2). *Prerequisite:* Music 25b and 25c, or consent of instructor. Miss KITCHELL.
- 26b. OPERETTAS AND JUNIOR HIGH SCHOOL METHODS.—II, (2). *Prerequisite:* Music 25b or consent of instructor. Miss KITCHELL.
27. THESIS.—Senior elective. I and II, (1). Professor SCHWARTZ.
- 28a-28b. THE MUSIC DRAMAS OF RICHARD WAGNER.—Continuous through I and II, (2). *Prerequisite:* Music 13-14; junior standing in music or consent of instructor. Professor STIVEN.
- 30a-30b. ENSEMBLE.—Continuous through I and II, (½). *Prerequisite:* Junior standing or consent of instructor. Professor STIVEN, Assistant Professor WATT, Miss SUTHERLIN, Mr. HAMP, Mr. DEMMING, Mr. HINDSLEY, Mr. COHEN.
- 31a-31b. ENSEMBLE.—Continuous through I and II, (½). *Prerequisite:* Music 30b. Professor STIVEN, Assistant Professor WATT, Miss SUTHERLIN, Mr. HAMP, Mr. DEMMING, Mr. HINDSLEY, Mr. COHEN.
- 32-33. ADVANCED HISTORY OF MUSIC.—Continuous through I and II, (2). *Prerequisite:* Music 2. Professor SCHWARTZ.
35. RECITAL COURSE IN APPLIED MUSIC.—(For seniors in Instrumental Major). *Prerequisite:* At least two satisfactory appearances in Public Student Recitals. I and II, (4).

36. RECITAL COURSE IN APPLIED MUSIC.—(For seniors in Voice Major). *Prerequisite*: At least two satisfactory appearances in Public Student Recitals. I and II, (3).
37. RECITAL COURSE IN COMPOSITION.—(For seniors in Theory Major). I and II, (4).
- 38a-38b. CONDUCTING AND ORGANIZATION.—Continuous through I and II, (2). *Prerequisite*: Music 16. Professor HARDING.
- 68a-68b. STRING INSTRUMENTS.—*Prerequisite*: Junior standing in School of Music or consent of instructor. Continuous through I and II, (2). Mr. WICH.
- 98a-98b. WIND INSTRUMENTS.—*Prerequisite*: Junior standing in School of Music or consent of instructor. Continuous through I and II, (2). Mr. HINDSLEY.

APPLIED MUSIC

Students in music curricula receive 4 to 5 hours credit for their major subject in Applied Music. They ordinarily receive 2½ hours credit for their minor subject. Students from other colleges ordinarily receive 2 hours credit if in accordance with the regulations of their college.

Courses in Applied Music which require one 30-minute lesson per week of recitation and one hour daily of preparation receive 2 hours credit.

Courses in Applied Music which require two 20-minute lessons per week of recitation and one hour daily of preparation receive 2½ hours credit.

Courses in Applied Music which require two 30-minute lessons per week of recitation and two hours daily of preparation receive 4 hours credit.

Courses in Applied Music which require two 30-minute lessons per week of recitation and three hours daily of preparation receive 5 hours credit.

- 42a, b to 47a, b. PIANO.—I and II, (2 to 5). Associate Professor SCHOONMAKER, Assistant Professors WATT and HILL, Mrs. SULLIVAN, Miss USRY, Mr. FLETCHER, Mr. BRANIGAN.
- 52a, d to 57a, d. VOICE.—I and II, (1 to 4). Parts *a* and *d* in each course indicate individual instruction in Voice (2 to 3); parts *c* and *d* indicate classes in Singing Diction (1), which is required of voice major students. Assistant Professor HAMP, Miss SUTHERLIN, Mr. FOOTE, Miss BOWEN, Miss STUART.
- 62a, b to 67a, b. VIOLIN.—I and II, (2 to 5). Assistant Professor ROOSA, Mr. COHEN, Mr. WICH.
- 72a, b to 77a, b. VIOLONCELLO.—I and II, (2 to 5). Mrs. SULLIVAN.
- 82a, b to 87a, b. ORGAN.—S, I, and II, (2 to 5). Associate Professor MILES, Mr. DEMMING.
- 92a, d to 97a, d. BAND AND ORCHESTRAL INSTRUMENTS.—I and II, (2 to 4). Parts *a* and *b* in each course are concerned with professional instruments; parts *c* and *d* with supplementary instruments. Professor HARDING, Mr. HINDSLEY, Mr. HOLL.

Courses Offered in the Summer Session

Some of the courses listed above are offered in the Summer Session (a term of eight weeks, beginning about the middle of June). Information concerning such courses is given in the *Announcement of the Summer Session*, which is issued early in the spring of the year. A copy of the *Announcement* will be sent on request.

OTHER PUBLICATIONS

Prospective students may obtain copies of the *Annual Register*, which describes courses and curricula in all the colleges and schools of the University, and the special handbook for freshmen, *Your First Year at Illinois*, by addressing the REGISTRAR, UNIVERSITY OF ILLINOIS, URBANA, ILLINOIS.

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